points, this study is plagued by terminological inaccuracies, translation problems (see p. 435) and dubious observations ('With the first and second themes developed from the same motivic material, the dialectic principle of sonata, with its contrasting themes, is cast in doubt.' What about Haydn's sonatas?). Nevertheless, the essay usefully weaves together threads spun by other authors. For instance, the view of sonata form expounded here is a cross between that in the Spies and Webster papers. Another resonance occurs in the final paragraph. 'With the Fourth Symphony, Brahms must have realized that he had not only exhausted the possibilities for shaping musical forms from ongoing thematic processes, but also reached the limits for shaping pieces formally based upon concentrated thematic material deployed horizontally and vertically'—words which recall Edward Cone's study of harmonic congruence. Unifying cross-references such as this passage—concerning one of the most important aspects of Brahms's 'progressive' compositional technique—provide a fitting end to this excellent book.

JOHN RINK

Felix Draeseke: Chronik seines Lebens. By Martella Gutiérrez-Denhoff. pp. xii + 245. 'Veröffentlichungen der Internationalen Draeseke-Gesellschaft: Schriften', iii. (Schröder, Bonn, 1989, DM.52. ISBN 3-926196-13-0.)

Felix Draeseke (1835–1913) became an eminent composer and theorist. After overcoming paternal objections to his chosen career in music (his family heritage on both sides was clerical), in 1852 he entered the Leipzig Conservatoire, where his most important teachers were Moscheles (piano), Franz Brendel (musicology) and Julius Rietz (composition). Although he was a conservatoire professor for the bulk of his career, he was largely uncommitted to his own studies in Leipzig; Moscheles could only write on his final report (Easter 1855): 'Herr Draeseke only attended my classes to begin with and then withdrew, therefore I have nothing to report upon his progress'. More significant than any tuition he received at this stage of his development was his encounter with Hans von Bülow in Berlin in 1853. At the same time he visited an ear specialist there and was devastated to learn that his right ear-drum was destroyed and his left ear inflamed and discharging. These problems originated from a middle-ear infection after whooping cough at the age of five. Draeseke's hearing remained seriously impaired throughout his life.

Brendel, editor of the *Neue Zeitschrift für Musik*, encouraged Draeseke to write for the magazine when he left the conservatoire. At this period the young man, having heard Liszt conduct *Lohengrin* at Weimar, gave himself wholly to the New German School and began to compose. Although Rietz was rather half-hearted in his student's final report, Draeseke thought highly enough of his teacher to ask for private tuition, which he received. In the summer of 1859 he visited Wagner in Lucerne and accompanied his hero on walks and mountain climbs. He showed Wagner his own opera *König Sigurd*, and although Wagner was engrossed in the completion of *Tristan* he found time to compliment the young man. Bülow introduced Draeseke to Liszt's circle (he first met Liszt in 1857), where he found a natural home. He wrote the texts of his own works, though *König Sigurd* was based on a poem by Emanuel Geibel. Liszt described the work as 'monumental' and wanted it staged, but Cornelius's *Der Barbier von Bagdad* took precedence, and Draeseke's opera remained unpublished. Like his contemporary Max Bruch, Draeseke sought his inspiration from sources such as Geibel's poetry, sagas such as *Frithjof* and the *Loreley*, and Germany's heroic past (the setting of Kleist's ode *Germania* and the incidental music for *Hermannsschlacht*, by the same author). *Germania* caused a scandal at the congress of composers held at Weimar in 1861, and the following year an overture written for the birthday of Prince Constantin zu Hohenzollern-Hechingen was withdrawn from the celebratory concert after the dedicatee had heard it in rehearsal. After these episodes Draeseke completely lost his self-confidence, destroyed youthful works, and left Germany for self-imposed exile as a piano teacher in Switzerland.

By 1876 Draeseke was unable to sustain a living in Switzerland, and he moved back to Germany helped by a substantial inheritance on the death of his godfather. In Dresden he managed to subsist on this until he was offered a teaching post at the conservatoire in 1884, followed by promotion to a professorship eight years later. Meanwhile, his inspiration as a composer was reawakened, and he continued to work on the oratorio trilogy which occupied him for much of his life, *Christus-Mysterium*. He began it in 1864, two years after Liszt began work on his own *Christus*. It was completed in 1899 and first performed in its entirety at Berlin by Bruno Kittel over a three-week period in 1912. The first of his three

published and performed operas, *Gudrun*, was staged at Hanover in 1884 (*Fischer und Kalif*, given at Prague in 1905, and *Merlin*, Gotha, 1913, were the others). It was largely thanks to conductors such as Franz Wüllner and, more significantly, Ernst von Schuch and Arthur Nikisch, that orchestral works were heard (five symphonies, various symphonic preludes and poems, and concertos for violin and piano).

The years in Switzerland following the two débâcles in Germany caused a profound rethinking in Draeseke's musical outlook. He suffered greatly from depression, lost much of his radical zeal, and developed very conservative views, fiercely opposing the 'musical decadence' of Strauss by 1906 after admiring *Don Juan* just ten years earlier. Though he never lost his regard for Liszt and Wagner (*Christus-Mysterium* was a sacred response to the *Ring*), it was thanks to Wagner's championing of Beethoven that he turned to Classical form, with its contrapuntal rules. Through the high standard of his teaching he became a master of what he preached, and Hermann Kretzschmar called him 'the most feared contrapuntist of his time'.

Martella Gutiérrez-Denhoff's volume is the third in a projected four-part study of the life, works and writings of Felix Draeseke edited by Helmut Loos under the auspices of the Internationale Draeseke-Gesellschaft. The first volume covered his writings from 1855 to 1861, the second dealt with his relationship with Liszt and his output of songs, and the fourth (in preparation) will cover the rest of Draeseke's writings, in particular *Die Konfusion in der Musik*, his attack on the works of Strauss written in 1906. This third volume is not a biography but a detailed chronology of the composer's life, followed by a genealogy. It concludes with a list of each of his 87 published and 42 unpublished works covering autograph sources, dedication, first performance, and publication details where appropriate. It is a work of reference, not very readable in its year-by-year diary form but, for a comparatively small book, lavishly illustrated. There are no music examples (apart from photographs of manuscripts), and there is no insight into Draeseke's music nor any assessment of it, but the book contains extensive quotations from his letters and writings. Dr Gutiérrez-Denhoff has summarized Draeseke's life and work with diligence and commitment; it would now be of immense value to see in print what remains of Draeseke's own *Lebenserinnerungen*, dictated over several years from 1907 to his wife Frida. Draeseke has an international society, though performances of his music have not kept pace with those of contemporaries such as Bruch or the short-lived Goetz, who have no such societies. Perhaps both shortcomings should be remedied.

CHRISTOPHER FIFIELD

Gabriel Fauré: a Musical Life. By Jean-Michel Nectoux. Trans. by Roger Nichols. pp. xxv + 646. (Cambridge University Press, 1991, £45. ISBN 0-521-23524-3.)

In its original version, rather more poetically titled *Gabriel Fauré: les voix du clair-obscur* (Flammarion, Paris, 1990), Jean-Michel Nectoux's long-awaited and masterly study was justly awarded the Académie Charles Cros prize for the best French book on music in 1990. According to the author's modest 'Prelude', it was commissioned as long ago as 1976, though its completion was delayed by numerous articles, together with his collection of Fauré's letters and his thesis on Fauré's theatre music (both of which date from 1980). In reality, Fauré enthusiasts will benefit from this delay, for this comprehensive study accumulates twenty years of mature research experience into a single volume and incorporates many of the main discoveries and conclusions from Nectoux's other publications. It is eminently clear and unpretentious too. While Nectoux maintains that 'Fauré research is only at its beginning' (p. xxii), I seriously doubt whether any other scholar will ever be able to match his achievement without establishing contact with the *maître* beyond the grave. Indeed, such is Nectoux's authority on his chosen subject that one challenges him at one's peril, and the breadth and humanity of his aesthetic and stylistic overviews compel admiration. Just as Fauré himself was a talented poet and critic, so Nectoux brings these essential qualities to his creative scholarship with an enthusiasm and dedication that cannot fail to communicate themselves.

Like Beethoven, Fauré developed in different genres at different speeds, and if the usual subdivision into periods might have resulted in a more accessible exposition, Nectoux's twenty chapters have the authority of the music behind them, even if they range from a single work (like *Prométhée* in Chapter 10) to the songs of 1860–84 (Chapter 5) or the chamber music of 1875–1906 (Chapter 6). Inevitably, there is a feeling of hopping backwards in time as each genre is brought up to date, together with some repetition of material and the overuse of 'as we shall see' in the initial chapters (which are more about 'life' than